



## DOCTOR WHO

Sylvester McCoy clowns  
around with his past!

## SYLVIA ANDERSON

Co-creator of the Anderson  
series and the voice of  
Lady Penelope

## STAR TREK

NEXT GENERATION

Video effects and a  
CLASSIC pull out poster

## FANTASY FLASHBACK

Travel to MOONBASE 3



# MEGA

Competition



See inside for details



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## Editorial

We're very pleased this issue to have an interview with Sylvia Anderson, someone whose ideas and creations have been a constant source of enjoyment for many years, and will certainly continue to be so.

You will no doubt be pleased to hear that on the success of *TV Zone* and our original Special we are producing four Specials a year! The latest will be a *Star Trek 25th Anniversary Special*. Further details appear on page 27 and subscription details are on the back cover. These also include rates for 2 and 3 year subscriptions with additional savings available.

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Jan Vincent-Rudski

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Front Cover: Sylvester McCoy during the recording of his links for BBC Video's *William Hartnell Years* tape © BBC Video



Compiled by Mark Chappell  
and Stuart Clark

## V for Victory?

The latest we've heard about V is unlikely to be wrong because it has come courtesy of writer J Michael Straczynski, Executive Story Editor on **Murder She Wrote** and previously story editor on the recent **Twilight Zone**. Michael explains that he was hired about two years ago to write a one-hour pilot for a new V series which Warner Brothers then requested be expanded into a four-hour mini-series. Michael says he 'spent most of 1990 writing the mini-series, which also acts as a pilot for the series is tentatively titled **V: The Next Chapter**. The series was and is intended for first-run syndication, not any of the networks. Kenneth Johnson [V's creator] was, and is, not involved in any way with the new project. He has, quite simply, moved on. My involvement is that of writer/producer, and the only other people involved are my fellow producers and the head of Warner Bros television development.

'The mini-series was written to a specific budget, which the studio agreed was both workable for the show and affordable. Our budget is pre-approved. As for the cast, there are no — I repeat no — plans to reunite the original cast. One cast member of the original series *may* make a cameo appearance in the four-hour mini-series, but will not appear in the planned regular series. There's sort of a handing-on of the torch, and then we're up and running with a new cycle. 'The intent is to pick up where the regular series ended ('though leaning more in the direction of the original mini-series in flavour and tone and approach), but keeping to real-time in the process. In other words, since it's now about five years after the first series ended in our world, then the new series should begin five years later in the world in which the story takes place. Much has changed. There's been a very massive war

between the two sides. (We lost.) The Los Angeles Resistance members have either gone into hiding, been captured, taken off-planet, or otherwise vanished. We will, from time to time, drop some fairly tantalizing hints about their fates.

'The new Resistance is more organised, more serious, and needs to replace a local Resistance chapter that has been... neutralized, shall we say. And thus do we meet the new members of the local Resistance.'

Michael goes on to say that the big cities are under direct Visitor control, new currency has been issued, there are collaborators and saboteurs and heavily guarded Neutral Areas where Visitors and Humans work. We also learn a great deal more about Visitor culture, history and religion. We will also learn the *real* reason that they came to Earth in the first place... which may involve a Third Force within the equation!

'Finally,' sums up Michael, 'here's where things stand now: I turned in the final draft to the studio about a month ago. What happens next, apparently, is that they'll take the project to NATPE (the American market place for new syndicated TV series) in February 1992 and try to sell it to the stations for a première date of Fall [autumn] 1992. If they buy it, the show goes forward. If they don't, it won't. It's got nothing to do with casting, or budget.'

'If your readers would like to write to their local independent tv stations both in the UK and the States, to encourage them to buy the series when it becomes available, I certainly wouldn't object!'

Thanks to Michael for all that up to the minute information.

## Death of The Flash

How can American Network tv bosses justify the cancellation of two Emmy Award-winning shows, **Equal Justice** and **thirtysomething**, by claiming that they are too good for American television? Presumably the same reasons can be placed against the demise of **Twin Peaks** and, far more surprisingly, CBS's **The Flash**.

The loss of **The Flash** seems to be another nail in the coffin for superior Fantasy on American tv. Only Paramount's **Next Generation** and NBC's **Quan-**



Picard is present at an important moment in Klingon history in *Next Generation*'s 100th episode, *Redemption*

tum Leap will return this Autumn, alongside dire trash like **Dinosaurs** and heaps of new sitcoms. Ah well, **The Flash** was fun while it lasted.

## Who's On The South Bank?

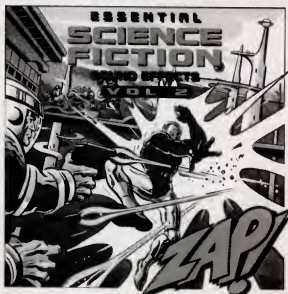
During its existence, MOMI (the Museum of the Moving Image) has hosted many excellent exhibitions. From early July, to well into the Autumn, MOMI will have a large **Doctor Who** exhibition.

Amongst the exhibits will of course be a Dalek (including one sliced in half vertically — let's hope this one has the gun and sucker on the correct way, and that they spell Ray Cusick's name correctly), Cybermen, K9, Silurians and Sea Devils, Ice Warriors, an Axon and even the Robot from Tom Baker's debut tale. There will be make-up and costume design areas, plus one showing the workings of Visual Effects. On the opening weekend, 6/7 July 1991, there will be lectures from people

from both sides of the camera. The whole weekend extravaganza costs £30.00 (no one-day admissions) and for further details ring 071-928 3847. The exhibition will run for some time and much **Doctor Who** merchandise will be available from the MOMI shop as well. Confirmed guests for the weekend as we go to press are Sylvester McCoy talking about the rôle of the Doctor, Sophie Aldred on the rôle of the companion with Fiona Cumming (Castrovalva, *Snakedance*, *Enlightenment* and *Planet of Fire*) on the rôle of the director. Colin Baker should also be making an appearance. There will also be a "surprise" showing, but not of any newly discovered episodes, because there aren't any!

## ITV Who?

This autumn, ITV is offering a new four-part series which might sound familiar. Haydn Gwynne stars as eccentric college lecturer Doctor B B Miller in the series **Time Rider**. She



66 Out Of This World Sound Effects From The BBC Radiophonic Workshop.

**Essential Science Fiction Sound Effects: Vol 2. Another sound-effects release from the BBC. This includes some Doctor Who effects in the 'Outer Space' section, including the TARDIS materialisation.**

travels back through Time to the English Civil War. ITV are quoted as suggesting that *Time Rider* is "a Doctor Who for the 1990s".

The BBC, of course, has yet to issue any statements about the future of 'real' Doctor Who, but even the most optimistic of fans must be preparing to offer the show the last rites by now!

## Trek Bits

British viewing figures for Season 2 of *Star Trek: The Next Generation* have continued to be large enough for the Beeb to continue the run into the third season. It appears the BBC is also planning to start broad-casting them in stereo.

CIC, meanwhile, continue to issue two tapes per month, uncensored, with their subtly altered cover artwork, but where's Whoopi Goldberg? Shame about the appalling photo on the cover of *The Child tape*, though!

Back to those figures, *Loud As A Whisper* followed in a good 3.54, followed by *The Schizoid Man*'s 3.58. Selective viewers increased *Unnatural Selection* up to 3.71, whilst *A Matter of Honor* reflected the general figures that week with only 2.92. Data's inquiry measured up a good 3.56 for *Measure of a Man* though.

In the States, *Next Generation* delivered a record 14.4 NTI rating, the highest to date for the

series, with the airing of *Devil's Due*. This topped the series' previous all-time high of 14.0 from November '87.

Still in the States: *Next Generation* recently became the first non-network series to meet the high standards of Viewers for Quality Television (VQT). The series was recently added to the list of programmes fully endorsed by VQT by a vote of the group's membership taken in January. VQT is a non-profit organisation founded in 1984 to champion the cause of quality programming on network tv.

Commenting on the decision, VQT president Dorothy Swanson said, "When you receive letter after letter, survey after survey, ballot after ballot asking you to endorse a series, you must acknowledge a show, whether it is on network or not. That is exactly what happened with *Star Trek*. So, really, I was lobbied by the viewers to add the series to our ballot and, in turn, they voted it immediately onto the list of shows with full endorsements."

*Next Generation* Executive Producer Rick Berman commented, "VQT's support of our series is highly encouraging. Because our show doesn't air on one of the traditional networks, we continually face the frustration of being an anomaly. We hope other organisations will follow VQT's lead in acknowledging our show, which an

increasing number of viewers have obviously been enjoying for four seasons regardless of where they watch it." Finally, *Star Trek* creator Gene Roddenberry recently received a Humanist award from the American Humanist Association of which he is a member and Isaac Asimov is President.

## Voyage of The Star Wolf

When writer David Gerrold parted company with *The Next Generation*, shortly before it premiered in '87, he stated that the reason for his departure was he'd been offered the chance to create his own Science Fiction show, called *Trackers*. Unfortunately, the programme, which Gerrold visualised as a kind of World War 2 in Space, never made it to the screens due to the '88 writers' strike.

He has now taken his ideas for the show and novelised them, now published in America under the title of *Voyage of The Star Wolf*. Shortly after its publication, Gerrold found himself receiving telephone calls from Hollywood producers saying, "Did you know David, this would make a great movie!" He is now looking into the opportunities for bringing it to the screen after all.

## Star Trek IV

Whoopi Goldberg has now left the cast of *Star Trek VI: The Undiscovered Country*. The rumours have it that her part was slowly being whittled down to nothing but a cameo appearance so she felt it was not worthwhile. Gene Roddenberry has paid one of the highest possible complements to the actors involved in the original series of *Star Trek*. The quote is reported to have come from a 'discussion' that he and Harve Bennett had over Bennett's proposed *Starfleet Academy* script. It is also said to have been the final straw which caused Bennett to leave *Star Trek*: "To assume that the success of the original series was not due to the casting of those actors in those roles is arrogance beyond belief." Here, here! Todd Bryant, Klaa from *Star Trek V: The Final Frontier* is busy spending most of his waking life talking Klingon at the moment as he chucks up the most lines of Klingon dialogue

any actor has every had in a *Star Trek* movie! And finally George Takei is suffering déjà vu as he films a scene for this movie where he finally gets a ship of his own, the Excelsior. *Star Trek III: The Search For Spock* supposedly contained such a scene, only it was cut.

## Knight Rider 2000

*Knight Rider 2000* may now be a series of tv movies, not hour long episodes, star David Hasselhoff revealed recently. Although only one two-hour special has been filmed so far he hopes to follow it up with several more later this season.

The action takes place in the year 2000 where Michael Knight is reunited with KITT, now in pieces, and with Knight Industries' Devlin Miles, Edward Mulhare. Following his rebuilding and a new paint-job (judging from the scenes viewed so far) KITT takes to the road with Michael behind the wheel to fight crime.

## Anderson Return

Gerry Anderson returns to tv with two new shows shortly. Both animation, the first is called *Intergalactic Rescue* and the second a collaboration between himself and artist Rodney Matthews. Pre-production should be starting soon at the BBC.

**Out now from BBC Video. Would readers like to see more on this type of series in TV Zone?**







**STAR TREK  
Renegade (#48)**  
by Gene DeWeese  
Publisher Titan Books  
Price £3.50  
Published 20<sup>th</sup> June

EVERY so often I find myself thinking 'Wow!' at the start of a *Star Trek* book. Sometimes it's not before I'm halfway that I go 'Wow!', and sometimes I don't go 'Wow!' at all. Then the book is stuffed at the back of the shelf, never to see the light of day.

*Renegade*, the latest by Gene DeWeese, is a bit of an oddity — I didn't really go 'Wow!' and yet it seems churlish to hide it away because there's nothing really wrong with it, it's just a bit... tame.

It starts intriguingly enough. A rogue Federation officer, who clearly has a grudge against Jim Kirk, is in hiding under a pseudonym and plotting his revenge against the whole of Starfleet.

Enter the Enterprise on a mission to seek

peace between a planet and its estranged colony — a fracas neither side seems too keen to end. Because of the prologue, the reader's suspicions are ready and waiting, and DeWeese nicely constructs an atmosphere in which you spend most of your time thinking 'Ah, that's the guy from the prologue'. Minutes later you're sure it's someone else.

Now that's all very well, but it falls down because, firstly, you are spending so much time trying to uncover the renegade you miss the plot and, secondly, you quite quickly discover that no one is at all what they seem. Half of them are Klingon spies, so it becomes irrelevant who the renegade(s) is (are) because everyone it seems is a baddie of sorts.

In a way that is what lets *Renegade* down. The mystery becomes incoherent in places and ultimately unimportant, simply because the story becomes repetitive — with no-one who is actually who they seem to be. Kirk thinks Spock and McCoy are dead when we know they're not and with incredibly unlikely plot devices, such as cloaking devices far beyond Klingon or Romulan capabilities, which remain unexplained even at the end of the story, the reader is sent from scene to scene in rapid succession and ends up feeling a little bit giddy.

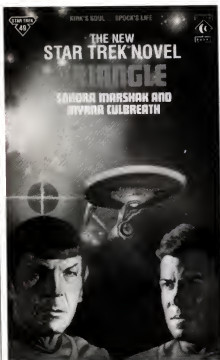
It seems that DeWeese tried too hard to make an action/adventure story and ended up writing a synopsis for a tv show, rather than a novel.

Characterisations are rather limited as well, although in fairness there isn't really any great need for them, because the pace doesn't demand it. Our first renegade turns out to be someone we know from the tv show (although I didn't guess who, so it was a surprise), the second is a new character, but the 'false' identity gives him away almost immediately, and I just sat there waiting for Kirk to realise. Of course he doesn't realise very quickly, although he does spot the other one in an astonishing, indeed totally improbable, leap of deduction Sherlock Holmes would have given his right arm to make. When Kirk suddenly realises who his enemy is (the one we saw on tv that is), instead of going 'Well done, Jimmy-boy', as I wanted to, I merely thought he'd become miraculously psychic.

In many ways *Renegade* looks a little like a first draft novel rather than a polished one — a shame because within it there's a really good political story trying to rise above the over-cluttered Klingon spies/tv references/silly plot devices, but unfortunately it's got a little swamped.

Kevin Birdsong's cover, on the other hand, is excellent beyond superlatives!

Mark Chappell



**STAR TREK  
Triangle (#49)**  
by Sondra Marshak  
and Myrna Culbreath  
Publisher Titan Books  
Price £3.50  
Published 25<sup>th</sup> July

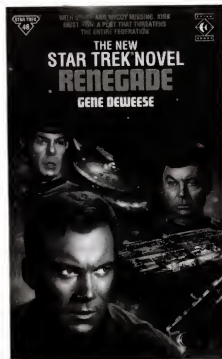
IT had to happen. If they were going to reprint the American Pocket Books, Titan would have to get round to this one, and thankfully they've spared us for as long as possible.

*Triangle* has no redeeming features. It is simply the worst book, *Star Trek* or otherwise, I have ever read.

It takes as its plot basis everything which was ever outrageously preposterous in the *Star Trek* fan fiction which proliferated in the Seventies — this astonishingly introspective delving into Spock's emotional subconscious, digging up all his repressed feelings, not just about sex, but his frequently over-rated friendship with Kirk which almost borders in this book on the more-than-platonic.

The triangle in question is two fold. It concerns Spock's devotion to his Captain over his career and dedication to the Enterprise and Starfleet. Much more basically, it concerns his relationship with his Captain over a woman (a quite unlikeable, two-dimensional one at that) who they are both passionately in love with.

Like previous books by these two writers — notably their *Phoenix* series from Bantam in the late Seventies — it is this near-obsessive predilection with



Spock which drags the book down. Yes, he's a fine character, definitely the most interesting because of his inner torments, but they take the whole thing too far. The two main characters are not recognisable as *anyone* in the tv series, so any basis for knowing how these characters interact and react to situations has gone.

Kirk and Spock are more like two characters newly invented who coincidentally have the same names as those two guys in *Star Trek*.

Of course, this general slagging off may well make you curious to see how right or wrong I am, and I'd be genuinely interested to hear from anyone who really rates this book highly who can point out what I've missed. Maybe because I'm a committed *Star Trek* viewer, but not a 'real' *Trekker* or fan, I've missed this deep meaningful relationship which exists in the fiction and articles fans wrote during the Seventies to keep the flame burning.

Whatever the outcome, all I can say is that this novel is appalling and the only good thing about its publication in Britain is that it is finally here, so we don't have to sit in dread of its arrival, which is not really much of a recommendation!

Mark Chappell

## DOCTOR WHO: THE NEW ADVENTURES Timewyrm: Genesys by John Peel/Publisher Virgin Books Price £3.50

IT SEEMS to have taken an age arriving, but at last original *Doctor Who* fiction is here. And while the BBC dithers over a twenty-seventh season, the Doctor and Ace are encountering new, and excellent, adventures on the printed page.

*Genesys* is gripping stuff, from the opening scene as Qataka escapes her pursuers, to the brilliant multi-climax ending. John Peel has captured the spirit of the series and transplanted it into the format of *The New Adventures*, which are aimed at a more adult audience. The addition of sexuality into the *Who* universe is, at first, disorientating: we have the lecherous King Gilgamesh, who licks wine from the breast of a child he plans to sleep with, and there are hands-up-skirts and intimations of lesbianism. One trusts that Virgin have got their research right in gearing the books to the adult market; there could be some very shocked young children picking up the novel!

Peel re-introduces us to the Doctor and Ace in a fascinating way, picking up after

we last saw them in *Survival*. Their first chapter sets up a mystery for Ace, then solves it — all of which is a clever plot device allowing Peel to acquaint those unfamiliar with the programme to the Time Lord and his TARDIS. We then get to see a previous Doctor and a number of past companions before the Cloister Bell tolls (Peel mistakenly claims that it was last heard in *Logopolis*. It actually last featured in *Resurrection of the Daleks*).

The novel is set in Earth's past as Qataka, a cybernetic alien creature with a snake-like body, crash lands in Mesopotamia. She assumes the guise of the goddess Ishtar, and uses her phenomenal mental powers to subjugate the local population. The Doctor and Ace arrive, in pursuit of a mythical creature known as 'The Timewyrm', and soon become embroiled in local politics when they meet King Gilgamesh of Uruk, who is on a spying mission to the enemy city of Kish. On hearing of Ishtar's presence, the Doctor decides to investigate...

In some ways the bulk of the book is reminiscent of a Hartnell story; there is much emphasis placed on historical accuracy, while events move slowly along. The pace then changes towards the middle as Peel concentrates more on the Fantasy trappings, and then it's non-stop action to the end. His writing style is descriptive and witty, and he is especially adept at capturing the character of Ace. She is allowed a much greater part of the action than is usual in the television series, and is given some wonderful one-liners. Her reference to Gilgamesh as 'gonads-

for-brains" raises a chuckle, and there is a wonderful in-joke for fans of the film *Aliens*.

There are only two aspects of *Genesys* worth negatively criticising. The first is the cover, a rather dull affair in which the Doctor's face is relegated to the edge of the page to make room for some H R Giger-inspired artwork of Qataka. I cannot imagine that the books will sell on the merits of Andrew Skilleter's artwork, which fails to match the quality of most of the *Target* covers. The other minor irritation is the vast amount of *Who* continuity; the buffs will have a field day, as references to stories like *The Dalek's Master Plan* and *The Invasion of Time* abound, but the name-dropping of old companions does, towards the end, become slightly tedious.

*Genesys* is a superb novel, and if the remaining authors in the series can maintain the momentum, *The New Adventures* should be around for some time. And if the BBC decides that the programme's life on television is ended after all, then so be it. *Doctor Who* could have a worse fate than this...

Richard Houldsworth

## THE TWILIGHT ZONE Visions of The Twilight Zone by Arlen Schumer Publisher Chronicle Books

You are travelling through another dimension.

A dimension not only of sight and sound, but of mind.

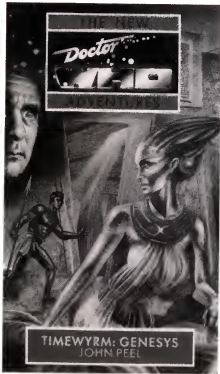
A journey into a wondrous land whose boundaries are that of imagination.

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So began Rod Serling's influential series of Fantasy and The Unexpected thirty two years ago. Tales of societies with fears and broken dreams, challenging authority and questioning familiarity to reveal the architects of their worst hells and nightmares... themselves. It was then that Surrealism manifested, and found its home, in television.

American graphic designer/artist Andrew Schumer has succeeded in capturing the essence of the series in this book of photographs and quotes. This tribute is a collection of off-screen stills from a 250 line black and white television, typical of the time, which has produced wonderfully abstract results echoing and adding to the surrealism of the programme and, for those who watched the early transmissions, recreates the look and feel of the period as they surely remember it.

One fifth of the book is devoted to a



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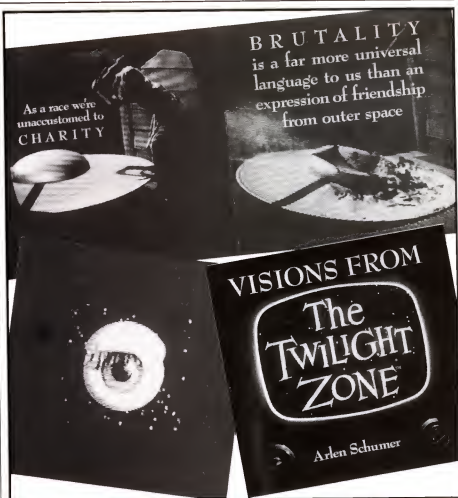
photo-novel of the episode *The Eye of the Beholder*, some photographs in this section tend to be fairly repetitive, but such a criticism may be applied to any photo-novel. Nevertheless, there are some very powerful images throughout the book displaying the talents of the show's directors and their use of simple, stark compositions.

The written contribution is small, lasting only 18 pages, but includes essays by the late Rod Serling, Carol Serling, producer Buck Houghton and film critic J Hoberman. Hoberman writes of the diversity and success of the series and its effect on productions today.

The book would have benefited from a little more thought regarding the positions of the quotations on the pages as they occasionally detract from the photographs or even merge with the picture. That said, though, it is a splendid representation of the series, containing a good cross-section of questions and observations of the concepts which make up the reality of **The Twilight Zone**: life and death, loneliness and isolation, friendship and brutality, justice and comeuppance, beliefs and survival, shadows and substance, things and ideas...

Crossover into *Visions of The Twilight Zone*.

*Timothy Etheridge*









**Thunderbirds Are Go** The famous pink Rolls Royce, Fab 1, takes part in a dream sequence by grous © ITC

**O**NE of the undying images of 1960s pop culture must be the marvellous pink Rolls Royce, FAB 1, and its owner, Lady Penelope Creighton-Ward from *Thunderbirds*. Created and voiced by

Sylvia Anderson, ex-wife of producer Gerry, Lady Penelope was just one of the many characters Sylvia had sole responsibility for dreaming up. But *Thunderbirds* was not the start of the story...

"I saw an advert to be a Girl Friday for a

small film company and jumped at the opportunity. I joined them, but after a while there was a breakaway group from that, consisting of Gerry, myself, Reg Hill, John Read and Arthur Provis. This covered cameras, art direction, direction

Sylvia Anderson (below) and her famous character Lady Penelope (left)



**Supercar** Sylvia Anderson provided the voice for Jimmy Gibson, pictured here with Professor Popkiss and Doctor Beaker



and scripting. We formed A P Films and waited for work. I have to say that we didn't get any and all our dreams of making big productions seemed to be fading away. One day we had a visit from a lady who had written some children's books and was hawking them around to see who could give her a decent, in other words cheap, quote to do them as a puppet show. We gave the cheapest quote, because we were probably the hungriest. We were working out of a sort of country house and we turned a ballroom into a small studio and made this lady's series, called *Twizzle*."

## Western

"After that we made *Torchy* for the same lady, we began to think we could do these puppet things in a more sophisticated way and do our own ideas and stories. So we did *Four Feather Falls* for Granada, which was a Western. Westerns were popular then and we had to do it with puppets because obviously we couldn't afford to go on location. We created lots of great characters, Tex the Sheriff, the Mexican baddies, Dan Morse the



Gerry and Sylvia Anderson on the *Supercar* set

Telegraphist and on the strength of that we moved into a warehouse on the Slough Trading Estate. We converted it into a studio for our own needs, rather naively thinking that having done *Four Feather Falls* we would go on to do more things

for Granada. But the 'phone didn't ring — *Four Feather Falls*, being a kids' series, could be repeated again and again so they didn't need anything else from us.

"I started ringing around friends in the industry for work. One friend said he couldn't give us any work directly but that he would introduce us the Lew Grade. The rest is history. We went on for the next fifteen or so years making series from *Supercar*, *Fireball XL5* etc through to *Space: 1999*."

## The Voices

So why was it that Sylvia voiced so many characters, as well as being heavily involved on the production side?

"I really think we all just took on the jobs we were best at. Reg did Art, John did cameras and Gerry did direction and editing. I did scripts and voice casting. I created all the characters, so I had everything to do with them, the look, the voices and so on. I had done stuff like that when we made commercials, it was my side of the business. I did lots of weird voices and accents for the shows, although I wrote myself out of a part in *Stingray*, but I directed the dialogue so it was quite easy to add odd voices when necessary."

Nearly every Anderson series has an organisation in which the lead characters work. Was it difficult thinking up all these different teams and characters?

"It really wasn't as difficult as one might imagine because you're in the rhythm and atmosphere of creativity and therefore you really just extended the characters on. So Steve Zodiac was the hero, he would then go on to be one of the Tracy boys; Doctor Beaker in another form was Brains, and they were all stereotypes real-

*Fireball XL5* Sylvia Anderson with another of her voiced characters, Venus



ly. You had the hero, the brilliant one, the boss, the woman. What I did find difficult at times was making the women's rôles more interesting. At that time a heroine still had to walk a few paces behind the men — still does really — but Lady Penelope, I think, broke all that. She became a character in her own right.

"In the beginning I was working in a male-dominated team, so there was resistance against her. The men concentrated on the sets, Derek Meddings's wonderful explosions and the aircraft, but I proved you couldn't have just that, you needed the characters to care about. So really Lady Penelope was very neglected in the first few episodes and I fought hard to get her involved more, and by the time we did the films she was a 'star'. There was even a magazine devoted to her called *Lady Penelope* in which I did a column called 'Lady Penelope Investigates...' which gave me a chance to get out of the studio and meet all the famous people I ever wanted to meet, like Roger Moore!

"*Thunderbirds* was an hour, not twenty-five minutes, like the other programmes had been, so you could develop the story and characters more, you could give more humour. I was inspired really by *Bonanza*, the big Western series with Ben Cartwright [Lorne Greene] and all his sons. It occurred to me that you could have more than one hero, so that if viewers didn't like one, well, next week, their favourite might star. That worked well and so Scott and Alan became the most popular. But that realisation only came with time, once we'd seen the first few we could see which way things were going. Once the characters were created, given a look, you could see how they were going to go and quite soon I could say to the rest of the team 'Look, Scott's got to do this' and 'Hey, Scott really ought to do that!'. Again, The Hood goes back to our past, to all the villains we'd had before, like Masterspy from *Supercar*. We didn't want to make him Russian, though, so I decided he was Oriental and made him the half-brother to Kyrano, who worked for Jeff Tracy and was under The Hood's spell."

## Penelope's Future

Bearing in mind the popular and commercial success of Lady Penelope and Parker, were there ever plans for a spin-off series?

"At that time we wanted to make more *Thunderbirds*. If I had suggested it, being the lone woman, I think Gerry and the others would have hated it. It would have looked like I was trying to hog the whole show, but in retrospect it might

have been a very good idea. Recently I have been in discussion with ITC about doing a new series with them, but probably in another format, perhaps animation. ITC have the copyright on the characters, because very early on Gerry — and I have to blame him because he was in charge of that side of the company — sold out all the rights to ITC and we don't get a penny. Even now, with all the videos and interest. But it's one of those things, it happened and you can't change it. I'm reticent about doing the possible series with puppets again because the temptation would be to try and improve them, and once you do that you lose the charm. And to leave the puppets as they were, might, in this day and age, be difficult."

## Captain Scarlet

Following on from *Thunderbirds* was the more realistic, and perhaps more adult, *Captain Scarlet and The Mysterons*.

"The puppets for *Captain Scarlet* were the best we ever did. The heads were in proportion and we thought we had everything right. But we weren't what I call 'hands on' producers on that. We were off doing a show called *Doppelgänger* at the same time, and although the team that did it were excellent, we rather let it get away from us and the result was that the puppets were too perfect and the cast too big. There was a coldness about the show and



Captain Scarlet Destiny Angel

it didn't work. But I am proud of the fact that I created the Angels way ahead of *Charlie's Angels*. I sometimes wonder if they got the idea for that programme from *Captain Scarlet*!

"The Angels were a good mixture, we had a coloured girl mixing with a American Southern girl, a Chinese girl, all working together — strong characterisation. I think I should have concentrated more on the series' concept and got more humanity out of it. When I saw the puppet

*Doppelgänger* took a lot of attention while *Captain Scarlet* was being made



of Captain Scarlet I thought this was going to be *the* series, because the character was beautifully made, perfectly proportioned and I thought the whole show would overtake *Thunderbirds*. The 'look' did, but we didn't have the humour and there was a sameness with everyone in the same uniform."

Nevertheless, the show was another success, especially for toy ranges. So were spin-offs in Sylvia's mind when she created the concepts of *Spectrum*?

"Yes, you have to be commercially minded. After the success of the *Thunderbirds* merchandise, the most successful of all, we had a whole merchandise operation to feed. There are so many different aspects to that, we kept an eye on things like accuracy of costumes. We oversaw and approved everything."

## Joe 90 and Secret Service

After that was *Joe 90*, perhaps not as well received as the previous shows.

"It was charming — going back a little towards *Supercar*. We realised that we'd maybe gone too far with *Captain Scarlet* with the look, the uniforms. It was all rather mechanical. We went for charm in *Joe 90*. Then we did *The Secret Service*. I don't know exactly why it failed. Once again, we weren't 'hands on' producers. Gerry and I were setting up *UFO*. That meant you were leaving very talented people to make it, but without your supervision. We weren't there to say no to anything and change it. If we had been we'd probably have done something drastic half way through to live it up, but by that time I was getting bored of puppets anyway. We were in a rut — and of course we only started doing puppet shows by accident, it certainly wasn't what we'd intended all those years earlier — and we lost interest in *The Secret Service* very early on. It had always been a bugbear of Gerry's that we couldn't mix live action and puppets successfully and we thought *The Secret Service* was a good thing to try it out on, but it just didn't work."

## UFO and Protectors

After that was the first fully live action series, *UFO*, sadly destined to run for just one series, but was it a good experiment?

"Yes, and because it was live action, and made by us, all the critics immediately said the cast looked like puppets! But I'm enormously proud of *UFO* and I think it'll have a comeback in popularity. I think everything worked on that show and it was the most popular, next to *Thunderbirds*. Although the cast was large, they



Sylvia Anderson designed the unique look for *UFO*

weren't all in it at the same time, only a few episodes each, bar the main three or four. Everything worked on that and I even made a brief appearance dancing at a party or something!

"I liked those costumes. We didn't have too much money and so at one point I hit on the idea of getting a load of Army surplus string vests which were discretely lined for the ladies and padded for the men. The purple wigs for Moonbase came about simply because I liked them and I was the designer! I thought they were fun. I sat one day in my office with one on, people coming in and out all the time, and no one said a thing! I thought they were something different and everyone remembers them!"

**The Protectors** saw a different direction for Gerry and Sylvia Anderson. How involved was Sylvia in it?

"I wrote the first episode, but really that was Lew Grade's show with Gerry. It wasn't really my sort of thing at all."

## Space 1999

Sylvia's final foray into the worlds of Fantasy was *Space:1999*, starring the ex-husband and wife team of Martin Landau and Barbara Bain.

"It was an extension of the ideas from *UFO*, but was by no means a revamp or replacement of *UFO*'s second season. *Space:1999* simply didn't have the charm or appeal of *UFO* — mainly because we didn't have the right cast. They were wooden and certainly weren't my choice at all. They had been very popular in *Mission: Impossible*, but were totally wrong for *Space:1999*. I wrote the opening episode of that and then put together a strong writing team to carry the show, but I left before the second series went into production."

Does it surprise Sylvia Anderson that *Stingray* and all its successors are still being enjoyed on video or on TV reruns?

"Yes and no. The stuff dredged up today is so awful that I'm not surprised all our older stuff is popular again. It is very gratifying that all that hard work is still watched and enjoyed. I think, bearing in mind the technology we were dealing with back then, we all did some very good work."

Finally, is there any special series and/or character Sylvia is particularly fond of?

"Well, I don't think that's too difficult to guess — *Thunderbirds* of course, and therefore Lady Penelope!"

Gary Russell





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Fax USA: 011 4481 876 9455

## BBC Trek Cliffhanger?

Gary Leece

West Bridgford, Nottingham  
I thought I'd write and let you know the BBC's future plans for *The Next Generation*.

I recently received a reply from Mr Matthew Salway, Planning Manager BBC2, about the future of the show on BBC2.

I was relieved to hear that the BBC are currently pursuing plans to purchase further series of *ST:TNG* as the viewing figures adequately justify this, even at its 6.00pm slot.

However, I was distressed to hear that, as rumoured, the BBC plan to show all 79 episodes of *Classic Trek*, not simultaneously alongside *ST:TNG*, but in the *Next Generation* slot! As it stands, the classic series will be screened in the middle of next year, straight after the climax of the third season of *ST:TNG*, meaning we will not see the climax to the cliffhanger episode, *The Best of Both Worlds* until at least after the *Classic Trek* run has finished. It now seems that we will not be seeing *The Best of Both Worlds*: 2 until two years after the showing of Part 1!

What of the general public, those that watch the show, but are not over-fanatic about it? Will they still be on the edge of their seats after two years? I doubt it, they'll probably not remember Part 1, and find it difficult to get into Part 2. If more people wrote to Mr Salway at BBC Television Centre, then we could get a better deal.

## V-indictive?

Liam Hastings

Dublin, Ireland  
I have never found anything as disappointing in the pages of *TV*

*Zone* as your review of the *V* TV series in issue 19. An entire ten hour mini-series was dismissed in three paragraphs. In the past, your mag has devoted more space to ninety minutes of *Star Trek* and *Blake's 7*.

The reviewer, Andy Lane, was deeply condescending and insulting. *V* has its faults and deficiencies, but the reviewer's comments were dull and unoriginal. His assertion that the story and cast were unconvincing, is merely an opinion, and one unsubstantiated by examples. His final words that the show is 'rubbish, but it's good rubbish' is only salt in the wound.

*V* has always been easy prey for critical battering, and in many cases the aforementioned review reminded me of the slating the mini-series received during its original UK screening in the summer of 1984, by the supposedly 'intelligent' national publications and press. Many *V* fans thought they could expect something different from *TV Zone*.

*Editor: Increasing pressure of space in the magazine dictated the length of the article. Views expressed in reviews are, of course, the opinions of the writers. We aim to balance a reviewer's opinion with letters such as yours.*

*Our coverage of Twin Peaks has met with a chorus of approval, if slightly qualified at times.*

## Peaks

Nathan Cooke

Stockton-on-Tees, Cleveland  
Many thanks for the *Twin Peaks* article in issue 19. The photos were a delight, but the actual text left a lot to be desired. First, couldn't you have waited until the series had finished (one more month!) before you published, as the article dealt with events that are still yet to happen as I write this. Secondly, the amount of factual errors in the piece was phenomenal. I'll be generous and put Gordon Coles down as a typographical error, but this excuse can't cover all the other mistakes.

1) Sarah Palmer witnessed Bob crouching behind Laura's bed not her own. (Bob's true face can only be seen by "the gifted and the damned".)

2) It is Mrs Tremond's grandson, not nephew, that per-



*Twin Peaks* 'the only decent programme on tv at the moment'?

formed the trick with creamed corn. Although it eventually transpired that neither of these people actually existed!

3) I would take issue with Gary's presumption that Donna and Bobby were witnesses to events at the Roadhouse, but this can purely be put down to one's own personal perception of that episode in question (arguably the best of the series). I put the sudden depression down to Julie Cruise's performance of *The Dream of the Broken Hearted* (in particular *The World Spins* — enough to instil an air of all-pervading sadness in anyone!), and also the fact that Maddy was leaving *Twin Peaks* on bad terms with Donna over James. I believe the only witnesses to the Giant's manifestation to be the waiter, the Log Lady, and, of course, Cooper — and even he didn't know what was going on!

4) Cooper's dream. The events with the Beautiful Woman and The Man From Another Place take place 25 years after his meeting with Mike and the killing of Bob in the basement of the Calhoun Memorial Hospital. So how could 'should their heads off' around them be beyond me.

5) Nadine Hurley tried to commit suicide after she was refused a patent for her silent drape runners. It was Dr Heywood's, not Dr Jacoby's, suggestion that Big Ed sing to her that brought her 'round. She also had super

strength before the coma.

6) The Log Lady's husband died in a fire the day after the wedding. Penguin Books' *The Secret Diary of Laura Palmer* claims he was a fireman, but as various entries in that so-called diary take place after her death (24<sup>th</sup> February 1991) it can be at best described as inadmissible evidence. Incidentally, in two years the series has only progressed one month. At this rate it will be 2007 before Lucy has her baby!

There were a few others, but again, these can be put down to one's own view of the programme.

Anyway, enough of the complaints. Although I see that your definition of the word 'cult' still relates solely to telefantasy — how about a follow-up to the *UFO* feature in issue 10 and please let's have a *Jupiter Moon* article, feature, interview, poster or even just a little mention and a picture to prove you haven't forgotten about it.

*Editor: We'll go over to Gary Russell, first of all, for answers to Nathan's points:*

1) True, sorry.

2) True, sorry (again). They probably do exist in the same dimension as Bob and Michael's alter egos.

3) I never suggested Bobby or Donna were aware of the Giant or anything which occurred at the roadhouse — merely that they were empathically affected by



Hard Time on Planet Earth Now reaching ITV

Bob's murder of Madeline. Yes, okay, it's probably just my perception, but isn't all this differing interpretation what *Twin Peaks* was all about?

4) Your idea of shouting and my rhetoric are clearly at odds!

5) My error about the Doctors. I thought Nadine's strength manifested in the hospital bed which was why she had to be chained down to it!

6) The Log Lady does actually state that her husband, when he died, gained similar scarring to Major Briggs's. I would not consider any history or background provided by the two novels as gospel.

Editor... We'll certainly be coming back to UFO at some point, but nothing is planned as yet. As for *Jupiter Moon*, there's nothing definite to report, except that one of the cast (Anna Begani (Pernicci) herself!) wrote thanking us for our support. She also mentioned the possibility of ITV buying the series; we've also heard rumours of Channel 4 showing an interest.

## Tall Stranger

Lynne Collinson  
Portsmouth, Hants

Thank you for the article on *Twin Peaks* which is a superb piece of Science Fantasy drama and the only decent programme on television at the moment, apart from *STNG*. Now that *Twin Peaks* has almost ended, and we will soon know the

secret of The Black Lodge, perhaps you will do some more in-depth articles on it; interviews with David Lynch and the main actors etc. Are you intending to cover *Max Headroom* in future issues, in particular the SFX? As for WH Smith stacking *TV Zone* (and *Starburst*) on the top shelf; it is certainly true of the Southsea branch. I'm only 5ft tall and it is not easy to clamber up there — the lengths I have to go to usually involve asking a tall stranger who can reach to get it for me.

Thank you for providing all the latest info on the seasons of *STNG* which we haven't seen yet. I think the series goes from strength to strength, each episode is more gripping than the last. Keep up the good work. Editor: *Max Headroom* will feature in next issue's Fantasy Flashback.

## Conspiring Circles

Andrew Bassey  
Pitsea, Essex

Firstly I must say how much I enjoy your mag — mostly because you seem to be the only one that really updates us on *Star Trek: The Next Generation*.

However, I feel that the *Conspiracy*-ed debate letters have gone on long enough. We seem to run in circles with these letters. Let's face it, people: the BBC don't give a toss what you or I think — it's all down to

viewing figures and money. If you like *Next Generation* *Trekkin'* that much, you'll buy the continuing collection from CIC — *all unedited!* (loads money, but well worth it). My only moan is that at present, the BBC is ahead of CIC releases. Surely it should be the other way round?

## The Measure of Time

Ann Bromfield

London

Whilst watching *The Measure of a Man* (ST:TNG) the other day, it occurred to me to calculate just how long ago Tasha Yar died. Taking one stardate to equal 24 hours (source: *Star Trek Writers' Guide*), I got an answer of 942 days, or a little over 2½ years! (Strange, it seems like only a couple of months...) Clearly, all that whizzing about at warp speed creates relativistic time dilation effects, since Wes for one has not aged more than a year in that time. No wonder they've decided to allow families on missions — even given the extended lifespans of the twenty-fourth century, it must create difficulties if those back home age at thrice the ship-board rate.

On a completely different tack, I recently came across a photo of Michael Dorn *sans* Klingon make-up. Phew! Talk of hiding one's light under a bushel. For the benefit of your other female readers, perhaps you could wheedle a similar pic out of the *ST:TNG* publicity people? It's also got me curious about what Brent Spiner really looks like — John de Lancie looked pretty weird in Data's make-up in *Hide and Q*.

Editor: Strangely enough, when we've interviewed Michael Dorn, he's always been in Klingon make-up!

## Last Treks?

Mr J Huggins

Southwick, Sunderland

After reading the News section of issue 19 regarding *Star Trek* books to be published by Titan. It stated that *Battlestations* would wrap up the older American books, may I point out that this is not true. According to your sister magazine there was another *Star Trek* pocket book entitled *The Followers* which was featured in an earlier edition of *Starburst* when it used

to cover book lists of *Star Trek* films etc.

Is it Titan's intention not to publish this book or is it just an oversight on their behalf? This book would finally wrap up all the older novels of *Star Trek*.

Editor: Mark Chappell believes that no such book exists but suggests that maybe *The Followers* was a working title for one of the novels.

## TV Update

John Gosling

Milton Keynes, Bucks

Back in issue 18 you mentioned that Sky Channel One were airing the animated *Star Trek* series on their kiddies slot. This caused me great embarrassment as I had known this from the first week it started airing and I had failed totally to think and write, and thus inform your readers.

As a way of making up it should be made clear that Sky appear to be airing the series in a near endless loop, and have now started re-airing these programmes on Saturday at approximately 10.00am, with a repeat on Sunday. They are not airing in strict order as per the *Star Trek Compendium* so anyone under the impression that they have missed out should tune in.

You also mention that *Shazam* is airing. Whilst not sitting through the entire Kiddies hour to verify this, I have checked on their teletext service and there is no mention of this, but of interest to readers may be the fact that Sky are also showing *ALF Tales*, the quite excellent animated off-shoot of *ALF*. Also on the TV front, several ITV channels are now showing *Hard Time on Planet Earth* on a Sunday afternoon, around 5.00pm. Thus far Anglia and Central have the show.

It's not half as bad as reports had it, but still a bit formula ridden, with some alien armour clad warrior sent to Earth as a sentence for getting a bit out of hand in some far flung war. He is given human form and a sort of floating widget, which is the best bit of the show, for companionship and help, or more often hindrance in his quest to do good deeds and get a pardon. I told you it was a bit dull in terms of ideas.

Editor: *Shazam* finished its Sky One run halfway through April this year.

That's all for now. Keep writing!

# MEGA Competition



At last... the final part of the TV Zone Mega Competition has arrived! Over the past three issues we've given you the chance to collect three coupons, which could be your passport to winning the following Mega-prizes.

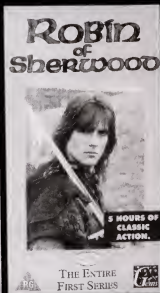
## CIC Star Trek

Star Trek: The Next Generation warps further into its second season with the continuing 'available to buy from CIC' releases. The latest tapes, on offer as prizes as part of this Mega Competition, (and on sale in July) feature the episodes *Loud* as a *Whisper*, *The Schizoid Man* (tape 16), *Unnatural Selection* and *A Matter of Honor* (tape 17).



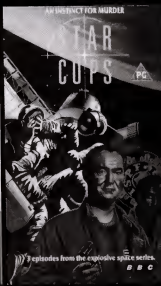
## Robin of Sherwood

The ultimate Robin of Sherwood collection from Video Gems, featuring two tapes starring Michael Praed as the Hooded Man. The first subtitled 'The Entire First Series' and the second, not surprisingly, 'The Entire Second Series'. 11 hours in total!



## BBC Star Cops

The entire Star Cops series (as reviewed and highly recommended this issue!) on video. Each tape features three whole episodes!



## Star Trek Books

The latest from Star Trek's literary worlds. *The Making of Star Trek* tells the full, fascinating story of the series' original birth in the 1960s. *Legacy* is the fiftieth Classic Trek novel, and *Boogeymen* is the latest, thrilling Next Generation novel.



## Doctor Who Books

The eleven reprint Doctor Who books, all with new covers by Alistair Pearson, and Virgin Books have thrown in a copy of the excellent opening instalment of *Timewyrm* - Genesys.



## Conventions

Two free tickets for Panopticon, a Doctor Who convention taking place in Coventry on 5<sup>th</sup> and 6<sup>th</sup> October, and two free tickets for Nebula, a TV-Fantasy related event scheduled for 14<sup>th</sup> and 15<sup>th</sup> September.

## Fanderson

A year's free membership of The Gerry Anderson Appreciation Society, Fanderson. Membership includes the AlphaCon video (only available to members) revealing the behind-the-scenes story of *Space 1999* with frank interviews and clips.

## Magazines

A free one year subscription of *The Official Star Trek: The Next Generation Poster Magazine* and a special one year TV Zone subscription (including the four Specials).



## Who Wins What?!

The First Prize winner will receive all the prizes listed above! The Second Prize winner will not be doing badly either. They will win the Next Generation, Star Cops and Robin of Sherwood videos, the Star Trek books, the Timewyrm book and two tickets for Panopticon. For the eight Runners-up, there will be Trek and Sherwood videos, a randomly selected Trek book and Star Cops video each, plus the Timewyrm novel.

## How to Enter!

All you have to do is correctly answer the following questions, all of which relate to cult Fantasy programmes covered in TV Zone. You'll be able to find the answers in this and the preceding two issues.

## The Questions

- In which 'infamous' Classic Trek episode did the line "Hey man, this is really now" feature?
  - Who played three characters in Blake's 7, but was never seen in person?
  - What was the first series made by AP Films?
- Send your entry to:  
**TV Zone (Mega)**  
**PO Box 371**  
**LONDON SW14 6JL**  
 Closing date: 31<sup>st</sup> July '91









**STAR COPS**  
Tapes One, Two, Three  
BBC Video  
Price £10.21  
Released 1<sup>st</sup> July

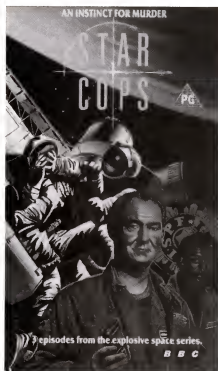
**W**HEN *Star Cops* was first transmitted on BBC-2, I watched each episode with an ever-increasing feeling of disappointment, thinking the BBC had missed the opportunity to produce first class Science Fiction drama. Instead they went for a sort of *Bergerac* in Space suits, complete with rather cruddy visual effects and boring performances.

Now I find it hard to believe it's the same series, with the exception of Justin Hayward's wholly inappropriate theme and a few yellow CSO lines, everything about *Star Cops* represents excellent Science Fiction. I guess I've learned it isn't all Space battles and alien monsters.

The political intrigue, the clever, twisting and turning of the continuing plot threads, the savage torture of Nathan Spring in the second episode, the clever manipulative prowess of Pal Kenzy in the third and the general air of paranoia between the Americans and Russians all come together to make these nine damn fine episodes of unmissable drama.

I can't put my finger on what makes *Star Cops* work, although the leading performances have a great deal to do with it. David Calder as Spring and Linda Newton as Kenzy are great, and Trevor Cooper as Devis and Sayo Inaba as Anna are fun. Only Erick Ray Evans as Theroux doesn't really gell — he's too perfect, whereas the others are realistically flawed.

I'm quite a sucker for intrigue over adventure and *Star Cops* is loaded with subtle manipulations and nasty political wrangling. From Nathan's evil boss forcing him into joining the force onwards, we meet a variety of loathsome but highly clever people who nearly win (to some extent some do, especially Chandri in *Intelligence Listening For Beginners* despite the fact he's not around to realise it). The future is always portrayed rather bleakly and, from the tv and corporations' point of view, incredibly cynically, but neverthe-



less it's the only Space-based series (perhaps alongside *Jupiter Moon*, with which it has startling set design similarities) which seems totally credible.

Each of the three tapes of three episodes (150 minutes — something the Beeb might remember next time they try to justify their double *Doctor Who* tapes) has at least two excellent episodes. Indeed Tape One contains three absolute scorers, my favourite being the second where Nathan's girlfriend is murdered for the most frighteningly plausible reasons. In the same episode, the resolution to why two people in a freighter appear doomed is equally horrible, but just as believable.

I can't think of any series where I've ever had such a complete reversal of my initial impressions. For good, realistic Science Fiction, as opposed to Fantasy Space Opera, *Star Cops* is a real investment.

Gary Russell

#### First Transmission Dates

<i>An Instinct For Murder</i> .....	6.7.87
<i>Conversations With The Dead</i> ....	13.7.87
<i>Intelligence Listening For</i>	
<i>Beginners</i> .....	20.7.87
<i>Trivial Games and Paranoid</i>	
<i>Pursuits</i> .....	27.7.87
<i>This Case to be Opened in</i>	
<i>a Million Years</i> .....	3.8.87
<i>In Warm Blood</i> .....	10.8.87
<i>A Double Life</i> .....	17.8.87
<i>Other People's Secrets</i> .....	24.8.87
<i>Little Green Men &amp;and</i>	
<i>Other Martians</i> .....	31.8.87

**ADAM ADAMANT**  
Adam Adamant Lives!  
*A Vintage Year For*  
*Scoundrels / Death*  
*Has A Thousand Faces*  
BBC Video  
Price £10.99  
Released 3<sup>rd</sup> June

**M**Y OLD chum Gary Russell recently asked how exactly one should define telefantasy when discussing the likes of *Twin Peaks*. I found myself pondering the same thing when watching this *Adam Adamant Lives!* tape from the BBC's ever growing list of good drama available to buy.

If you accept the concept that a Edwardian adventurer can be placed in suspended animation by a leather clad fiend and wake in 1966 to discover a world so changed that within one and a half episodes he can confidently drive a mini around Blackpool, and park on double yellow lines without getting a ticket, you can accept anything!

*A Vintage Year For Scoundrels* contains an excellent sequence of Adam, brilliantly portrayed by Gerald Harper, wandering around Piccadilly Circus, and Leicester Square tube station. Apart from that the episode is nothing more than a traditional Sixties crime drama, without the humour of *The Avengers* or the suspense of, say, a typical *Z-Cars*. The show falls badly between two stools and sadly cannot uphold



its own unique identity.

The second story is of interest because, apart from introducing the recurring character of Simms, totally overplayed by Jack May, it is filmed in Blackpool, a city I know fairly well. It's interesting to spot landmarks and see which rock stall is still there today. Sadly, I spent so much time doing so that the unlikely story of the mistress of the waxworks wanting to blow up Blackpool's Golden Mile, without anyone working out who did it, went right by me. Maybe it was Stephanie Bidmead's atrocious acting which put me off, or the wobbly Blackpool Tower set.

Frankly, I wasn't too inspired by either episode, and hope that should the BBC issue a further set, they jump forward to the second season opener which I saw at the NFT a few years back, and which was far superior to either of these two.

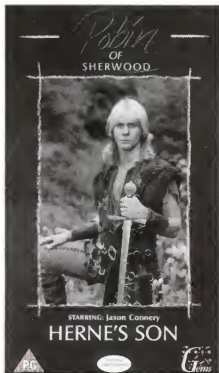
Mark Chappell

#### First Transmission Dates

*A Vintage Year For Scoundrels*.... 23.6.66  
*Death Has A Thousand Faces*.... 30.6.66

### ROBIN OF SHERWOOD Herne's Son Parts One and Two Video Gems Price £10.21

**M**ARION and the Merry Men are the same, the music is the same, and even the stunning photography and coloured filters on the cameras haven't



changed. Robin, however, is dead and has been replaced by Robert of Huntingdon, played by plank-of-wood Jason Connery.

*Herne's Son*, the two-part opening adventure of *Robin of Sherwood*'s third and final season begins with a reprise of *The Greatest Enemy*, showing Robin's death and the arrival of a new Hooded Man. The stranger then reveals himself as Robert, who walks away from the outlaws, refusing to become Herne's Son. A year later, the group has scattered: Little John and Much are shepherds, Nasir is a nomad, Friar Tuck still lives in Sherwood and Marion has been pardoned by the King and has returned to her father. Then Marion is abducted by Owen of Clun to become his wife, and it is up to Robert to bring the outlaws back together and rescue her.

The story is all familiar stuff; there are lots of swordfights, chases, wrestling, more swordfights... and these stunts (arranged by Terry Walsh) are admittedly superb. Unfortunately, the plot itself is just so s-l-o-w. The third of four double length adventures, it is the least challenging and could really have been told in the space of fifty minutes. On the plus side, Nicholas Grace continues to overact his little heart out as the wonderful Sheriff of Nottingham, and the equally subtle Richard O'Brien makes his debut as the sorcerer Gulnar. Other guest stars include Michael Craig, George Baker and Oliver Cotton.

Not the best of the bunch, but not quite an embarrassment. One to buy to complete the collection.

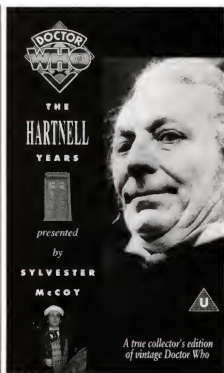
Richard Houldsworth

#### First Transmission Dates

*Herne's Son:1*..... 5.4.86  
*Herne's Son:2*..... 12.4.86

### DOCTOR WHO The Years Tapes BBC Video Two Tapes Price £9.99 each

**T**HE covers of these releases see a return to the use of photographs, but ones which are poorly researched. *The Hartnell Years* includes a photograph from *The Keys of Marinus*, which is not featured on the tape, and ignores *The Celestial Toy-maker*. *The Troughton Years* opts for two stills from *The Abominable Snowmen* and one from *The War Games*, the latter of which, again, is not on the video. Of further an-



noyance is the *Doctor Who* logo on the spine, which stands horizontally, and like the one on *Planet of the Spiders*, fails to match every other release in the collection.

### The Hartnell Years

The choice of episodes for this first tape is excellent, with the never-broadcast pilot episode complementing an example from a historical story at its best, and a Fantasy tale at its most intriguing. The inclusion of the pilot has been criticised by some individuals, who claim that it is a rip-off for those who already own the transmuted version of *An Unearthly Child*. This is an exclusive opportunity to view the series as it was first conceived, before the character of the Doctor was softened. Surely it is no worse for the BBC to issue this than for CIC to release two versions of *Star Trek*'s pilot *The Cage*, when the episode exists within the framework of the two-part story *The Menagerie*?

In some ways the pilot is unintentionally amusing: the camerawork is appalling, Barbara has problems when her shoe is trapped in the classroom door, while Susan claims that her favourite pop group has jumped from 'two to nineteen' in the charts — then corrects it to 'nineteen to two'. Actually, none of this really matters; television was like that in the early Sixties, and the charisma of the leading performers carries the episode through.

The links between the episodes, presented by Sylvester McCoy and writ-

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ten by John Nathan-Turner, are a mixture of the enlightening and the vacuous. The comparisons between the pilot and transmuted version of *Unearthly Child* are fascinating, but the introductions to *The Crusade* part three and *The Celestial ToyMaker* part four are almost non-existent. Only those fans already familiar with the stories will have a clue what is going on. The episodes are enjoyable, although some may find *Crusade* too talky and slow. Hopefully they will stick with it; it is worth it alone for the showdown between Julian Glover as King Richard and Jean Marsh as Joanna. *ToyMaker* is slightly tacky, yet still sinister, and Michael Gough is a delight. There are, however, more boom shadows in this one episode than can be counted on the fingers of two hands. Or even three...

## The Troughton Years

The episodes on the second tape are not quite so impressive. The Troughton era is also fondly remembered by the fans for being the era of the classic monsters: the Daleks, the Cybermen, the Ice Warriors, the Yeti... But only the Yeti make a welcome appearance, along with *Enemy of the World* part two and *The Space Pirates* part two, which both feature human an-

tagonists. *Enemy* is obviously included because it showcases Troughton's talents as he plays two rôles, but the presence of *Space Pirates* is a mystery [Editor: until you read our interview with John Nathan-Turner on pages 22 and 23]. A tedious segment, it hardly features the Doctor and his companions at all.

Jon Pertwee talks us through the tape in studio D at Lime Grove, where many early episodes were recorded. Again, re-caps are flimsy, and Pertwee's own 'witty' anecdote of his water pistol fights with Troughton is so obviously exaggerated it is embarrassing.

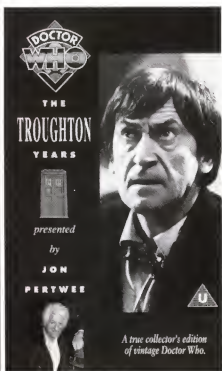
The tapes are good, but not brilliant. Better use could have been made of existing archive footage, such as Katarina's death in *The Daleks' Master Plan* or the scene from *Power of the Daleks*. Maybe these are being saved for possible 'Monster' tapes, which could include the surviving episodes from *Evil of the Daleks*

and *The Ice Warriors*. Surely it would be a much better idea than **The Pertwee Years**, scheduled to include episodes from adventures which exist in their entirety?

Richard Houldsworth

## First Transmission Dates

Pilot.....	(recording date) 27.9.63
The Wheel of Fortune.....	10.04.65
The Final Test.....	23.04.64
The Abominable Snowmen:2.....	7.10.67
The Enemy of the World:3.....	6.1.68
The Space Pirates:2.....	15.3.69







# A New Era For The Doctor?

**W**e talk to ex-**Doctor Who** producer John Nathan-Turner about BBC Video's **Doctor Who** Era Tapes.

Unlike earlier tapes, these contain three individual episodes from various stories used to showcase each Doctor's era. John was asked by BBC Enterprises to launch these new tapes.

"Once the special *Curse Of Fenric* extended video release was completed, they asked me to have lunch with them to discuss things — and asked if I had any ideas for a **Doctor Who** range. I gave them a couple of ideas for a series of tapes and *The Era Tapes* were the ones they decided to do."

## Links

Each of the three tapes is introduced by an actor who played The Doctor, relating basic plot points and potted biographies.

"I suggested the idea of linking together odd episodes which, with the closure of BSB, seemed very unlikely to have exposure potential on television. The idea of having them linked by presenters was mine and I said to Enterprises that, within the one day's shooting they'd allowed for the links, I would do my best to manage three sets of links, which we did. The obvious choice was to start at the beginning and work forwards from there."

The tapes start right at the very beginning, with the unscreened *Pilot* episode, recorded in the Autumn of 1963.

"It was an obvious choice and was one the people at BBC Home Video were very keen to see. I think if the public did feel duped, one would have failed in the presentation. I think it's the job of the links and the marketing people to show that *The Pilot* is different and I hope the jacket design, which I've not seen yet, will make it clear that it's not precisely a repeat of something they've already got."

The first tape, *The Hartnell Years* is introduced by Sylvester McCoy, whilst Jon Pertwee links *The Troughton Years*, and not surprisingly, *The Pertwee Years*.

"It was my idea to get Sylvester McCoy. I think each tape, if they go ahead, should be linked by a Doctor, preferably the Doctor concerned, but in these first cases with them both being deceased I thought Sylvester McCoy would be ideal for the First Doctor because Sylvester's the current one, and for Patrick Troughton, Jon Pertwee would be ideal."

"On the whole, I selected them. I was governed by the fact that if these tapes take off, there will be more of them, hopefully. Certainly if they continue to take off, we didn't want to preclude the chances of a *Hartnell: Tape Two*. Essentially for the first two Doctors I went for single episodes to get samples of different kinds of adventures, a historical: because they were so highly featured in those early days and very successful, a fantasy and the pilot."

Other stories, such as *The Reign Of Terror* or Troughton's *The Invasion* exist al-

most in their entirety with just a couple of episodes missing, so would the BBC ever consider issuing those with perhaps someone linking them to explain the events in the missing episodes?

"I certainly think that if the general public like these first ones, then that idea shouldn't be ruled out, it's a good way to show them."

The Patrick Troughton tape also features three episodes. Again, any particular reasoning behind the choices?

"I wanted to include one Yeti episode. As you know, there are two Yeti stories of which one episode exists from each. As both of them had been shown on BSB fairly recently I thought it would be a bit curish and bad marketing if they were both on this tape. *The Space Pirates* I wanted to include for two reasons. Firstly, it was the first **Doctor Who** story I worked on and secondly, it raises another question in the choosing of episodes, that of getting a good selection of companions. It's all very well calling it somebody's era, but if you don't feature as many different companions, you aren't really doing the job. *Enemy of the World* is great from Patrick's point of view because he plays the double rôle — the familiar Doctor and the evil Salamander."

## Daleks and Cybermen

Many pundits thought that the tapes may include existing Dalek or Cybermen episodes, but this is not the case. Does this perhaps hint at the possibility of monster-based videos in the future?

"There are so many permutations: a Dalek Tape, a Cyberman tape, all tremendous ideas. But I think we have to get through all seven Doctors first before we start thinking about what to do next. But none of these things should be ruled out at this stage because we are working a little in the dark until the first tapes are released and we see the reaction. That having been said, there would appear to be 'ginormous' interest in the tapes, so I'm hoping they will be successful."

"I do think that the overall tape is really a ninety minute programme and it would be very nice to see if it does find its way onto television eventually. But it is not something that has been discussed. Odd episodes on their own would be an unlikely transmission process on normal BBC television but, that having been said, they could be considered, with these links, as full ninety minute programmes, encom-

A welcome return for the historical story in the Hartnell Years tape © BBC Video



passing three episodes.

"We had one day to record the links — from 8.30 in the morning until six at night. We started off at the BBC Enterprises Costume and Visual Effects Store and did all the Sylvester McCoy links there. Then we moved to the outside of the BBC's Lime Grove studios for the Troughton links. We also went inside and did some of the Troughton links in Studio D where many of them were actually shot, including *The Space Pirates*. Then we went up to the front of Television Centre to do Jon Pertwee's opening couple of links and then back to the Costume Store to finish of the Troughton and Pertwee links. We were a small convey, including Ian Dow, the Engineering Manager and Alan Jessup the cameraman, who've been working on **Doctor Who** ever since we went over to total OB work for locations, so it was rather like being back in the old routine, but on a much smaller scale. It was a good, fun day."

Why is it that **Doctor Who** is still such a valuable commodity to BBC Enterprises that they were willing to pay to make these tapes?

"It's because **Doctor Who** has a good, healthy respect in the market place that Enterprises were willing to inject extra money into it — it's a huge cost just to mount something like that."

## Success?

Is BBC Video surprised by the success **Doctor Who** has had in the market place?

"I don't think they're surprised. Penny Mills and her assistant David Jackson are always happy to have a go and experiment. They're aware **Doctor Who** has a tremendous following because of the sales figures. But I think they're extremely commercially minded and so if it is successful, they go for it. If not, they're less likely to."

The third tape, *The Pertwee Years* features the final episodes from *Inferno*, *The Demons* and *Frontier in Space*. I wondered when that was due to come out?

"I suspect that if the Hartnell and Troughton tapes are deemed a success, then it might be rush released later in the year. Jon had some input into the choice of episodes, he was very keen on *The Demons*, but on the whole they are my choices. But I discussed them with him. If this series of tapes continues, then with the living Doctors one would be very foolish not to consider their input."

John has been asked back to Home Video later in the year, but at the moment is tied up with a pilot programme for the BBC's subscription service.

Antony Dexter

The classic Yeti, makes one of its two surviving appearances © BBC Video



## MEGA Competition

### Tom Baker Videos

Reeltime Pictures have ten prize copies of their upcoming **Just Who is Tom Baker** video. This is a follow-up to the **Myth Makers** Tom Baker interview. Directed by Tom's wife, this is a personal view of arguably the most enigmatic actor to play the lead in **Doctor Who**. It's an atmospheric, interesting and sometimes hilarious portrait of a genuine eccentric.

To be in with a chance of winning this video gem, just answer the questions below correctly.

1) In which 'devilish' series did Tom Baker feature as a less than celibate priest?

2) In how many seasons of **Doctor Who** did Tom Baker appear?

3) List the names of all the companions who travelled with Tom Baker's version of the Doctor.

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**I**N the final instalment of this three-part feature, we conclude our talk with two of the visual effects team responsible for *Star Trek: The Next Generation*.

## Death by any other name...

The *Star Trek* effects team tend to have their own favourite effect, and Dan is no exception. "I like doing vaporisations where people are zapped by phasers! It's quite fun to figure out how their demise is going to look..." For example there is the story *Loud as a Whisper*, in which Dan decided to create a more realistic demise for the three interpreters than a simple phaser blast. "We went out and picked up an anatomically correct 18" skeleton and I painted it so it looked fresh. We matched positions between the actors and the skeletons, and Steve Price — our Harry operator — did a wonderful animated wipe where we wiped from the actor to the skeleton to the empty background — as though the bone was a little bit more resistant to the weapon than the soft tissue."

One effect will only be familiar in Britain to CIC home video viewers, as the BBC edited out the climax to *Conspiracy*. "Captain Picard and Riker fire at this guy who is infected with parasites, and his head blows up. We found an old mould of Paul Newman's face and packed meat into it - and blew it up, photographing it at 300 frames per second. We added the real actor's face over the meat, and then did an animated wipe to 'burn' the skin off... we got a lot of mail about that one from the Sunday Dinner set!" Ron chuckled, agreeing "We grossed-out half of America with that one! They haven't been pushing us real hard to do another one of those..."

## Home Brew Effects

Dan also finds himself working regularly with the most unlikely of materials. "We've produced some weird items - such as the force field around the Enterprise. I was in a dry goods store one time, and I saw this material which was basically mylar strips sewn onto a ribbon — it looked like hi-tech hula skirt material — with a little pompom! I brought it in and showed it to everybody, and they said 'right...' Anyway, I shook it over a mirror and photographed it. In the first season that was in every one of our episodes! It was phaser hits, it's the force field around the Enterprise, it was the electronic 'condom' that contained Commander Riker [in *Arsenal of Freedom*], it was a nebula in *Conspiracy*..."

"We needed a drone robot in [*Arsenal of*



Above: A Klingon ship evades an explosion - *Yesterday's Enterprise* (Season 3)  
Right: Riker and Ishara (Tasha's sister) on the transporter — stand by effects...



Klingons attack the Enterprise 1701D while the Enterprise 1701C tries to escape  
Below: The Enterprise 1701C escapes to its own Time *Yesterday's Enterprise*



*Freedom*] and the one that was originally created didn't work out for a number of reasons — primarily it was too heavy. We were out of time, so I went home and my son donated a shampoo bottle and I cut part of it off, and glued an easter egg on it and a lace pantyhose container. Add some dymo label tape for the blue screen work, and we did it all as a rod puppet, upside down."

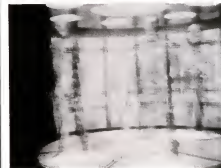
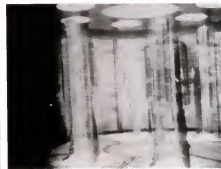
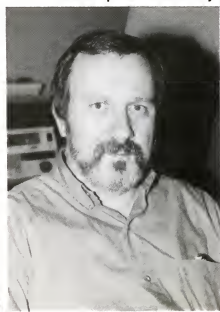
Ron reckoned that Dan gained himself an awful lot of respect for that episode "It was one where everybody, including myself, said 'I can't believe what this guy is doing... There is no way you can use label tape as blue screen, and just hold it on a stick!' We're used to thinking motion control and all that stuff, but I think once the show was done — and everything went together beautifully — we all had to say 'Well, he was right'. Now when he comes up with these weird ideas we all take them as matter of fact... we can't wait to see what he'll do next."

## Transporters

One of the most readily identifiable elements of both *Star Trek* series is the famous transporter beam, as Dan explained: "It's a relatively simple effect — basically an enhanced dissolve. The enhancement is done here [in the electronic effects bay], where we roto-scope a very soft edged matte instead of just tracing a hard silhouette; we actually 'model' the matte so it almost looks like a statuette of the person, with features on it."

Ron elaborated, explaining that each individual person has his or her own matte, and that is then used to control the superimposing of the remainder of the

### Visual Effects Supervisor Dan Curry



The Crew from the Enterprise beam down to a creater made by the deadly Borg

transporter effect. "Initially it was worked out by Rob Legato in the first show, when he made the elements that we use to make the 'shower curtain' as we call it, and all the glitter that happens. When Dan came in we wanted to modify it a bit — there were things we liked about it, and things we didn't like. Basically the *look* had to be the same, but Dan added a lot to the *quality* of the matte. A lot of that comes down to our backgrounds. Where Rob and Gary have more of a commercial video background, Dan and I have more of a film background and we are used to working with quite sophisticated mattes. We've played with them for a lot of years, so it was natural that we start bringing in more film techniques, and working out how to do those film techniques on video.

"If we're doing something very tricky — perhaps somebody wants to do a tricky beam in — we're really fortunate in working with a terrific camera crew, and we feel like they're great allies on the set." Ron was also quick to praise the live action crews, particularly for their rapid observation. "We went in one time to shoot a transporter sequence, and asked them to

take a white card and shoot an extra frame — because I knew I could generate a matte from the edge, and it would save us a lot of time. The next time for some reason we weren't there, and we came back and the guy had done something similar — and you think 'Good call. You saved us having to draw it.'"

The white card would thus be placed into a locked-off shot in order to provide a reference point from which Dan's effects system could create a matte: "Say if you want to beam someone behind a chair. To do that you need two shots — one of the person in the shot and one with them out of the shot — and then it's an enhanced dissolve. In order for that to happen behind a chair we must have the silhouette of the chair so that the effects [such as their Shower Curtain] can be behind it. There are two ways we can do that. We can trace it using roto-scoping — which is basically tracing the image by hand — but if you have a very light, delicate shape then the matte won't be perfect. Alternatively, after you've done the main shot you take a white card and place it behind the chair. You illuminate the card



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### The Visual Effects people

**Peter Lauritson** - Co-Producer;  
..... (oversees Visual Effects teams)

**Team headed by Dan**  
**Dan Curry** - Visual Effects Supervisor  
**Ron Moore** - Visual Effects Co-ordinator

**Team headed by Rob**  
**Rob Legato** - Visual Effects Supervisor  
**Gary Hutzler** - Visual Effects Co-ordinator

**David Takemura** - Visual Effects Associate  
..... (assists both Visual Effects teams)

without having much light on the chair, and the contrast is such that we can derive a matte [silhouette] without having to draw anything, and by necessity it's perfect."

Normally it is important to ensure that the camera is 'locked off' in this way before such a complicated shot is attempted, but the *Star Trek* production team like a challenge, and on a number of occasions they have been required to add the transporter effect to a moving shot. Normally in such circumstances they cheat a little, and have the camera move into or away from a locked shot, while still holding it steady during the actual mo-

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ment of transportation. Occasionally, however, they get the chance to show off their talents a little by beaming someone directly into a moving shot. One such occasion is a sequence at the start of the episode *The Survivors*, in which the camera is both tracking and zooming during a transporter effect.

"That was one where we did that intentionally," admitted Dan, "and it was done using a matte painting. Our people were rear-projected into the painting, so the camera [the one shooting the actors on location] did not move. By photographing the painting, with its rear-projected live-action image, using a motion control camera we could have the exact same camera moves with and without the people."

"I might add it was one of the most difficult shots that we ever had to do in here," said Ron, "because we wound up having to track all the sparkles too! Another thing we can do is shoot cinemascope [wide screen] as a single shot, and make a pan across it, but usually that's more expensive. We would have avoided that one if we'd have known what we were getting into! If we had to do that same shot over again today we could do it with half the pain by making a couple of changes. But

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that's one of the things with tv, what you shoot is what you get, and you have to live with it. We weren't really happy with it."

### Special Shots

There are certain episodes which immediately stand out as being something very special, as Dan told us: "Probably the show I'm most proud of is an episode called *Yesterday's Enterprise*. Every shot in that show is exactly what I thought it was going to be."

Ron agreed wholeheartedly with that sentiment. "That was probably the most well-planned, the most thought out, the least hassle show, yet one of the most complicated we did. We read the script and we really liked it, and it was kind of a conscious thing when we sat down and said, 'This is it. Whatever it takes, this one's got to be really good.' Someone would say, 'Well, maybe we can use a stock shot'. But no, everything in this one was going to be *ours*. They designed some of the best ship work that I think has ever been done in *Star Trek*, bar none. Everybody on the show, from the people on the set, to the people building models, to the guys in here, *everybody* gave extra."

*Stephen Payne and André Willey*

# MOONBASE 3 Behemoth

## The Plot

**T**WO Space-suited scientists, Lekeu and Zeeman, prepare equipment in a Moon crater. They are surprised by a sudden rock movement nearby. Then surprise turns to terror...

In his office, David Caulder, the director of Moonbase 3, is told about the disappearance of the two men in the Mare Frigoris region. He suspects they may have been abducted by a team from another base.

He contacts Commander Jackson of Moonbase 1 (run by the Americans) and asks for help in finding the lost men.

In his laboratory, the dedicated seismologist Heinz Laubenthal is furious to hear that Caulder has closed off the Mare Frigoris region. He confronts Caulder, and complains bitterly that such an action will slow his researches in the area, but he will not reveal what his research is.

Laubenthal vents his anger on his colleagues, Bengsten and Partness. Partness asks if he can borrow some of Laubenthal's computer time, and the seismologist sees the opportunity to make a deal...

Juan Benavente informs Michel Lebrun that a solar storm is building. There are also signs of a hurricane forming on Earth. If they delay warning Earth, the solar storm will soon prevent them communicating.

Disobeying Caulder, Laubenthal is drilling in Mare Frigoris. He feels uneasy. Nearby, the moondust begins to ripple, then stops. A rock rolls down. The scientist continues with his work, and sets off four explosive charges.

Some time later, Moonbase 3 is rocked by a tremor. Alarm bells ring, and Caulder is informed of depressurisation in Laubenthal's laboratory. A space-suited rescue team enters the lab through a large hole in the outside wall. The room has been torn apart. In the corner lies

Laubenthal's mangled corpse.

At the inquiry, Tom Hill reports that the wall was smashed in from outside, and that Laubenthal's injuries could not have been caused by decompression alone. Bengsten admits that the scientist had been working in Mare Frigoris shortly before he died; he was investigating the possibility of life on the Moon. At that point, a team on the surface discovers an animal track leading from Mare Frigoris to the seismology lab. Did the scientists disturb some creature which killed them?

Caulder is contacted by General Cheng of Moonbase 4. Cheng is concerned about the growing rumours of a monster lurking in Mare Frigoris; he will not tolerate such propaganda by the Europeans.

Nerves on the base are now at breaking point, and Hill asks that his technicians be issued with firearms. The director decides the only course of action left is to lead a search of Mare Frigoris.

Conway, one of Laubenthal's colleagues, tries to decipher the dead man's

notes. Bengsten believes that Partness may know something — he became very friendly with Laubenthal shortly before he was killed. Conway confronts Partness, who by now is resigned to revealing the truth...

The team head off in Moonbuggies. Conway tells Lebrun that the director and his team are heading into danger, but the solar storm is making communication almost impossible.

Conway heads for Mare Frigoris in a buggy.

At Mare Frigoris, Caulder and Hill and their party search the crater. The surface dust begins to ripple. Rocks tumble, and Caulder looks in fear as an awesome bulk rises from the ground...

Conway arrives at the crater, and helps Hill to rescue Caulder. They return to safety; Caulder is unhurt, but his intercom is broken. Conway communicates an explanation to him by writing a word in the moondust, 'Ice'!

Lebrun manages to contact the search

Donald Houston as Moonbase 3 director David Caulder





party, who have uncovered the buried corpses of Zeeman and Lekeu.

\* Much later, Caulder calls a meeting to explain the mystery. Conway reveals that Laubenthal had discovered a layer of shifting ice beneath the crater's surface. Lekeu and Zeeman set off explosive charges, which resulted in them being buried. Laubenthal's death was an accident caused by the reverse effect: a tremor detonated special seismic charges he was preparing in his laboratory. The unstable charges had been provided by Partness, traded for computer time, and the 'animal track' was nothing but a surface effect caused by the subsidence. Caulder's priority now is to scotch the rumours of a creature by releasing the facts... and to get Moonbase 3 back to normal!

## Credits

David Caulder..... Donald Houston  
Michel Lebrun..... Ralph Bates  
Helen Smith..... Fiona Gaunt  
Tom Hill..... Barry Lowe  
Peter Conway..... John Hallam  
Stephen Partness..... Tom Kempinski  
Heinz Laubenthal..... Peter Miles  
Bruno Ponti..... Garrick Hagon  
Guido Mirandelli..... Denis De Marné  
Per Bengsten..... Jürgen Anderson  
Juan Benavente..... John Moreno  
Dr Andrew Robertson..... Derek Anders  
Bill Jackson..... Robert La Bassiere  
Cheng..... Anthony Chinn  
Ingrid..... Christine Bradwell  
Technician..... Cy Town  
Foreman..... Ken Haward  
Technicians (Non-speaking)  
...David Waterman, Lawrence Rose,  
...Harry Fielder, Maureen Nelson,  
...Judy Nicholls, Larry Ricketts,  
...Steve Peters, Mike Stevens &  
...Dennis Marlow

Writer..... John Brason  
Script Consultant..... James Burke  
Visual Effects Designer..... Ron Oates  
Costume Designer..... Dee Kelly  
Make-up Designer  
.....Anna Chesterman  
Film Cameraman  
.....Peter Sargent BSC  
Film Sound..... Graham Hare  
Film Editor..... Don O'Donovan  
Studio Lighting..... Derek Slee  
Studio Sound..... Brian Hiles  
Crew.....Four  
Music.....Dudley Simpson  
Special Sound.....Dicks Mills  
.....& the Radiophonic Workshop  
Script Editor.....Terrance Dicks  
Designer.....Roger Liminton  
Producer.....Barry Letts  
Director.....Ken Hannam

## Background

*Behemoth* fulfills producer Barry Letts' ambitions for *Moonbase 3*: "to provide intelligent, realistic drama rather than Science Fantasy". The fact that the series failed can perhaps be attributed to the fact that it led people to believe it was Science Fantasy; *Behemoth* is a simple 'humans versus the alien creature' story, but without the alien creature. Although the explanation at the end of the episode is very clever, it is also a huge anti-climax.

The second episode to be transmitted, *Behemoth* was actually the fourth out of the run of six to be recorded. The two day studio session began on Monday 9<sup>th</sup> July 1973 in Television Centre's Studio 3. Camera rehearsals filled the bulk of the day, although there was an hour's recording between 2030-2130, mainly to complete scenes for episode one. These were set in the control cabin of the Moon to Earth shuttle. Tuesday 10<sup>th</sup> July consisted of further rehearsal, then the whole of *Behemoth* was taped in the evening. This was achieved more or less in scene order, although the scenes in Caulder's office were taped in one block.

Filming had already taken place some time before at the BBC's Ealing Film Studios. Over twelve minutes worth of footage was filmed, most of which involved the low-gravity scenes on the Moon's surface. These proved uncomfortable for some of the artists, who found the Space-suits too hot and claustrophobic. "The dust rose in clouds and the cameramen all wore surgical masks," says Donald Houston. "The actors just choked. Though some of our

movements were shot by trick photography, at other times we had to act a Moonwalk." Peter Miles, who played Laubenthal, adds: "They told us, 'Move like a gazelle on the Moon's surface! Just move like a gazelle!' I couldn't — it was a very uphill bit of Moon I was on."

The set of the lunar surface received criticism in the letters page of *Radio Times*, as one viewer pointed out: 'Do the Moon rocks usually bounce back after the astronauts have stepped on them, or is this property only found in rocks made at Ealing studios?' Another letter writer was more concerned with the authenticity of the spacesuits: 'The helmets... lacked the gold film visors, normally worn by astronauts. The lack of the filter would allow the full amount of solar light and other electromagnetic radiation onto the occupants' eyes and would probably result in blindness.' In a reply, Barry Letts claimed dramatic licence: 'To play a scene with a group of astronauts would not only be dull but quite incomprehensible if you could not see any of their faces.' The helmets had, in any case, proved to be a problem in the studio, as they tended to steam up. That is, until an inventive dresser discovered that the problem was solved by smearing washing up liquid on the inside of the faceplate!

The model work, including shots of lunar buggies, Moonbase 3 and the Mare Frigoris crater was also achieved on film, by visual effects designer Ron Oates.

Writer John Brason's credits include writing and script editing the popular war-time dramas *Colditz* and *Secret Army*. Very little of his script for *Moonbase 3* was cut, although a final scene, in which Caulder and the base psychologist Helen

The *Moonbase 3* team; Tom Hill (Barry Lowe), David Caulder (Donald Houston), Michel Lebrun (Ralph Bates) and Dr Helen Smith (Fiona Gaunt)



Smith discuss Partners over a glass of whiskey, was dropped for reasons of timing.

Several of the guest cast have made notable appearances in other Science Fiction series. Garrick Hagon played Ky in *Doctor Who's The Mutants* in 1972. Peter Miles has played a variety of rôles in *Who*, and was Rontane in two episodes of *Blake's 7*. John Hallam appeared as Light in the *Who* story *Ghost Light*, while Anthony Chinn is well known to Fantasy enthusiasts as one of those green-faced invaders in *UFO*. On a sad note, Ralph Bates, who played Michel Lebrun throughout *Moonbase 3*, died recently of cancer.

*Behemoth* was transmitted on Sunday 16<sup>th</sup> September 1973 at 19.25, lasting 52 minutes. The episode was lost, with the rest of the series, when it was wiped by the BBC later in the decade. Attempts to find copies in the vaults of foreign television stations have proved unsuccessful.



See-through face plates were criticised

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**Jupiter Moon** (the BSB Sci-Fi Soap) fan club. All contributions/help/suggestions for quarterly newsletter needed, the idea being to bring the programme back to our screens. Write to: Shane Cornwall, 5 Knevet Close, Attleborough,

Norfolk, NR17 2NR

**The Prisoner** - The Official Appreciation Society is approaching its 15th birthday and still commands over 2,000 members worldwide. SAE for details to Six of One, Box 60, Harrogate, HG1 2TP. Be seeing you!

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**Enthusiastic Who** fans in Chichester/Bognor region interested in setting up local group. Contact Matthew Hawkins on Selsey (0243) 606910 (after 9.30pm) or write to 19 Coppice Lane, Selsey, West Sussex, PO20 9EX

**Aberdeen Telefantasy Group.** Meetings fortnightly. We cover all the faves from *Doctor Who* to *Sapphire and Steel*, plus *STNG* season 4 episodes! Contact: ATG, 109 Hilton Rd, Aberdeen, AB2 2HX enclosing SAE

**JAUNT - The Tomorrow People Fan Club:** Costs £6 for six bi-monthly copies of newsletter/magazine. Write to W J West c/o 174 Griffiths Drive, Ashmore Park, Wolverhampton

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botswood Rd, Brockworth, Gloucester, GL3 4PF

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**The Prisoner** - This year's convention in Portmeirion will take place over the weekend of 6th to 8th September. See Clubs section for details of joining the Official Appreciation Society  
**6th International UFO Congress,** Central Library Theatre, Sheffield, South Yorkshire, 16, 17 & 18 August, 1991. For full details send large SAE to: BUFORA, 1 Woodhall Drive, Batley, West Yorkshire, WF17 7SW

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**Memorabilia.** 3 city centre shops specialising in Film & TV memorabilia. Imported posters, postcards, magazines. Another World, 11 Market Street, Nottingham. Another World, 23 Silver Street, Leicester. Fantasy World, 10 Market Square Arcade, Hanley, Stoke-on-Trent  
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## D13 Devil's Due

Teleplay.....Philip Lazechnik  
 Story.....Philip Lazechnik &  
 William Douglas Lansford  
 Director.....Tom Benko  
 Music.....Ron Jones  
*Ardra (Marta Dubois), Doctor Clarke (Paul Lambert), Jared (Marcelo Tubert), Klingon Monster (Tom Magee), Devil Monster (Thad Lamey), Jacob Marley (William Glover)*

The Ventaxian's almost perfect lifestyle is the result of a bargain made by their ancestors with Ardra, their 'Devil'. Ardra has now returned, claiming the planet, its people and everything around it as her playthings. This also includes the Enterprise and crew...

## D14 Clues

Teleplay.....Bruce A Arthurs &  
 Joe Menosky  
 Story.....Bruce D Arthurs  
 Director.....Les Landau  
 Music.....Dennis McCarthy  
*Ensign McNight (Pamela Winslow), Nurse Alicia Ogawa (Patti Yasutake), Trixie (Rhonda Aldrich), Gunman (Thomas Knickerbocker)*

When the Enterprise encounters a wormhole everyone is apparently knocked out for a moment. Data, however, has remained awake, but seems unable to explain Wolf's fractured and repaired arm, or Beverly Crusher's mysteriously completed experiment. When Picard starts searching for the truth, he encounters an obstacle — Data refuses to assist!

## D15 First Contact

Teleplay.....Dennis Russell,  
 ...David Bischoff and Joe Menosky,  
 ...Ronald D Moore & Michael Piller  
 Story.....Marc Scott Zicree  
 Director.....Cliff Bole  
 Music.....Ron Jones  
*Durken (George Coe), Mirasta (Carolyn Seymour), Krola (Michael Ensign), Berel (George Hearn), Lanal (Bebe Neuwirth), Nilrem (Steven Anderson), Tava (Sachi Parker)*

Riker is lost, injured and interned at the



**Night Terrors** Worf decides to take drastic action

culmination of a planetary study. As the inhabitants discover an alien amongst them, destroying their most cherished belief that they are the centre of the Universe, the crew are warned that some people will stop at nothing to avoid First Contact!

## D16 Galaxy's Child

Teleplay.....Maurice Hurley  
 Story.....Thomas Kartoziyan  
 Director.....Winrich Kolbe  
 Music.....Dennis McCarthy  
*Doctor Leah Brahms (Susan Gibney), Ensign Rager (Lanei Chapman), Transporter Chief Hubbell (April Grace), Ensign Paulik (Jana Marie Hupp)*

Geordi finally meets Leah Brahms, who he once 'created' on the Holodeck to solve a problem (Season Three's *Booby Trap*). His pleasure is tarnished when Brahms is none too pleased with the Lieutenant's 'meddling' with the Enterprise's engines. As the crew struggle to reunite a new born Space creature with its race, La Forge and Brahms are forced to work together...

## D17 Night Terrors

Teleplay.....Pamela Douglas and  
 Jeri Taylor  
 Story.....Shari Goodhart  
 Director.....Les Landau

Music.....Ron Jones  
*Keiko (Rosalind Chao), Hagan (John Vickery), Ensign Rager (Lanei Chapman), Gillespie (Duke Moesekian), Kenny Lin (Brian Tochi), Peeples (Craig Hurley), Zaveva (Deborah Taylor)*

The crew of the USS Brattain was wiped out and whatever caused it has spread to the Enterprise. However, the ship is trapped and the crew is showing signs similar to those on the Brattain. The answer seem locked in the minds of a comatose Betazoid, and Deanna Troi...

## D18 Identity Crisis

Teleplay.....Brannon Braga  
 Story.....Timothy De Haaf  
 Director.....Winrich Kolbe  
 Music.....Dennis McCarthy  
*Susanna Leijten (Maryann Plunkett), Nurse Alicia Ogawa (Patti Yasutake), Hickman (Amick Byram), Ensign Graham (Mona Grudt), Transporter Chief Hedwek (Dennis Madalone), Breville (Paul Tompkins)*

Some years after a science survey, of which La Forge was a part, the team members have started to behave strangely. One after another heads back to one of the planets surveyed, and before long Geordi finds himself compelled to go back as well...

Mark Chappell



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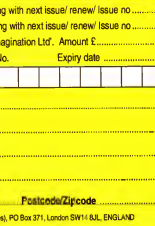
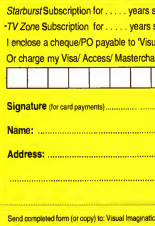
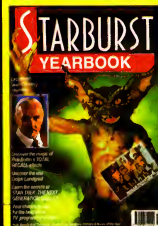
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